

struction lie in Silchester Church, Hampshire, one having two busts, apparently those of a man and his wife, surmounting a cross fleury, a curious combination of two styles (cross and effigy).

Sometimes the monumental effigy was constructed of wood. An early and curious example of the time of Edward I., representing a cross-legged knight and his lady, is in Hildersham Church, Cambridgeshire. Others exist at Danbury, Essex; Salisbury Cathedral, &c.

Stone coffins placed on the ground in the manner of a sarcophagus, originated the altar tomb. Upon these the monumental effigy was laid. At a later period brasses were inserted in place of the effigy.

Brasses first appear in the thirteenth century: the earliest on record is that to Sir John D'Abernoun, who died 1277, in Stoke Dabernoun Church, Surrey. They are unbedded in slight cavities cut to the depth of the brass plate on which they are sculptured, fastened by rivets, and were sometimes ornamented with enamel. They continued in common use until the reign of Charles II., and were occasionally used until the eighteenth century.

A few words on the historic interest and value of these memorials, and I conclude.

Among the various antiquities which England possesses, there are none so immediately illustrative of our history as these national monuments which abound in our cathedrals and churches. Many an exquisite specimen reposes in lonely unfrequented village churches, their beauty hidden by coats of whitewash, and their safety dependant on their utter worthlessness in the eyes of those whose duty it should be to guard them against destruction. Instances are on record where the stone effigies have been wantonly broken up to mend roads, and the brasses sold by dishonest sextons for their value as old metals. The value of these ancient records cannot be too imperatively dwelt on—they are historic data, they are mementoes of the arts of the middle ages; they are the form and semblance of our great forefathers, fashioned by contemporary hands, and bequeathed to us as the last memorial of their mortal state. All who injure them commit not only sacrilege to the church, they dishonour the dead, and act contemptuously to the persons and memory, as far as in them lies, to the ancestry, by whose wisdom and valour the progressive improvement of our country has been obtained, and the wholesome laws and free movements we enjoy battled for and won. The language cannot be too strong that should be used to impress their value on the minds of those who have them in their keeping. May the hands they uplift in prayer speak to man, as they appeal to God, and hinder the wantonness of ignorant destruction, that posterity may have the privilege we have ourselves, of gazing on the figures of the good and great, preserved by the same pious feeling in which the old poet Spenser apostrophizes them as—

"Old monuments, which of so famous sprights,
The honour, yet in ashes, do maintain."

F. W. FAIRHOLT.

ON THE GEOMETRICAL PERIOD OF ENGLISH CHURCH ARCHITECTURE. A.D. 1215—A.D. 1315.*

SECTION IV.—*Principal Buildings of the Geometrical Period.*—To the geometrical period belong some of the most exquisite works, as well as many of the noblest buildings in the kingdom. The choir, transepts, and part of the nave of Westminster Abbey Church, as well as its chapter-house and cloisters;—the chapter-house and cloisters of Salisbury Cathedral;—the nave of Lichfield Cathedral;—the transepts of Hereford Cathedral;—the Lady Chapel and Choir of Exeter Cathedral;—the eastern portion of the choir of Ripon Cathedral;—the greater part of the nave of York Minster and its chapter-house;—the chapter-house of Wells Cathedral;—the presbytery and cloisters of Lincoln Cathedral;—the south aisle of Gloucester Cathedral;—the Lady Chapel of Gloucester Cathedral, as well as detached parts in Chester, Carlisle, and some of the other cathedrals;—the remains

of Bridlington Priory, and those of Newstead and Guisborough Abbey Churches;—the whole of Tintern and the greater part of Netley Abbey Churches;—the nave and transepts of Howden Collegiate Church;—the eastern portions of St. Alban's and Ramsey Abbey Churches; the central towers of Salisbury, Hereford, and Lincoln Cathedrals;—the gateway of St. Augustine's, at Canterbury;—and Queen Eleanor's crosses, together with numerous fine examples amongst the parish churches, constitute a splendid series of buildings, which may be said to surpass that of any other period of our national architecture; and beside which, the buildings of the so-called decorated period, reduced to those of true curvilinear character, become almost insignificant; Ely and Carlisle being the only cathedrals which exhibit even any considerable detached portions of work in this style; its principal representatives being the fine parish churches, of which so large a number and such beautiful examples exist in this country.

If we turn for a moment from the buildings of our own country to those of the continent, we shall at once see that what has been said with reference to the necessity of acknowledging this geometrical style in England, applies with much greater force to foreign buildings. Here we have two distinct and well-defined periods, preceding and following that in which circular tracery prevailed;—abroad, the transition from plain Romanesque to pure Gothic architecture was so rapid that lancet windows hardly appear at all; and no sooner was the circle abandoned in the composition of traceried windows, than flamboyant outlines almost at once superseded all other description of curvilinear tracery. During the reign of the circle, however, what a noble series of buildings sprang up in the centre of Europe! Amiens, Beauvais, Abbeville, Tours, Orleans, the choirs of Notre Dame and St. Denis, Metz, Rheims, Strasbourg, and, to crown all, matchless Cologne, owe all their glories to this geometrical period.

SECTION V.—*The Geometrical Period illustrated.*—For the purpose of comparative analysis, no view appears to be so convenient and instructive as that which presents similar portions of different buildings to our consideration, so as to exhibit parallel instances of the manner in which the same feature was treated by the builders of different periods.

The nave of Lincoln Cathedral is one of the noblest examples of lancet work in the kingdom.

The presbytery of Lincoln Cathedral is the most beautiful example of the most beautiful period, and may with safety be said to be the finest building in the kingdom. Had the proportions of Westminster Abbey been united with the work of the presbytery of Lincoln Cathedral, that building would have been the Cologne of England.

This noble building having thus supplied us with excellent examples of two out of our three periods, it is too much to expect that it should furnish us with a third; nor is there in this county or neighbourhood a church which, in point of size, furnishes us with a satisfactory parallel of the curvilinear period; in the adjoining county, however, the presbytery of Ely Cathedral supplies us with an admirable example of the nature we require.

Of these three buildings the first belongs to the early part of the thirteenth century; the second, was built in the latter part of the same century; and the third by Alan de Walsingham, about the year 1321. They were all constructed of the best materials and in the most approved manner, and evidently without reference to cost, and may, therefore, be considered as fair types of the periods to which they respectively belong.

The first point that strikes us in comparing them is the character of the windows.

In the nave of Lincoln they are lancets, of plain form, their heads having a very acute arch. They are, like all the windows in the earlier part of this period, single and separate; in the latter part of the period we find them often combined in clusters of three, five, and even seven, the centre ones rising above the others,—as in Salisbury Cathedral, the presbytery of Ely, and the Temple Church, which all shew an elegant combination in their clerestory and side aisles of three lancets, the centre one rising considerably above the others. It

was this fashion of combination which contributed more, perhaps, than any other circumstance to the introduction of tracery. The windows of the south transept of York Minster, of the choir and transepts of Beverly, and the choir of Southwell Minsters, and of Whitby, Rievaulx, and Hexham Abbey churches, are of the same character as those of the nave of Lincoln.

On turning to the presbytery of Lincoln, we find the acute arch and the plain window-head exchanged for the broader arch and the traceried window-head of the following period. The contrast is here so striking as scarcely to require pointing out. The lower windows are of three lights, and the clerestory windows of four; and the tracery is of that simplest geometrical form which consists of foliated circles. The east window, of eight lights, is the noblest example of this description of window in the kingdom, and may be as truly said to be the queen of geometrical windows, as the east window of Carlisle Cathedral is usually considered the queen of curvilinear windows.

The parish church at Grantham, in this county, has some very fine windows of this character in the south aisle, particularly one at the west end, of six lights. The abbey churches of St. Mary, at York, and those of Tintern, Netley, Newstead, and Guisborough, the side aisle of Lichfield Cathedral, and the transept of Hereford, and the chapter-houses of Salisbury and Westminster, all contain windows of this character. I think it will scarcely be questioned that these peculiarities are such as entitle us to separate these windows from those of the nave; it remains for me to point out those characteristics which distinguish them from the windows of the proposed curvilinear period.

On referring to the choir of Ely Cathedral, we find the side aisles, the triforium, and the clerestory lighted by large four-light windows, of rich, and elaborate tracery, of a design totally different, both in its general outline and its detail, from that of the last example. One of the principal causes of this difference is the different nature of the curves that are employed in the construction of the design.

In the geometrical period, the only curves used to complete any figure are almost invariably circles, or segments of circles. In the curvilinear period, the returned curve (of contrary flexure), or the ogee, as it is commonly called, is the one generally, although not exclusively, employed. There are very few windows, in fact, of this period, which do not shew this feature in some part of their design: it is found not only in the principal outline of the tracery, but also in the subordinate parts. The manner in which these elemental principles affect the whole design may be very readily perceived.

In the geometrical example the arched head of this light is usually formed by two curved lines, which are the segments of a circle. These segments often being one-sixth of the whole circle—that is to say, the third part of a semicircle—they form what is commonly called an equilateral arch.

In the curvilinear example, the head of the light is generally formed by two curved lines, of complex form, each of which is formed by the union of the segments of two circles struck from the opposite sides of the same straight line, which touch, but do not cut each other. This is the figure called the ogee. As to the foliation,—in the one case we have a plain pointed, or circular-headed trefoil; and in the other, an ogee trefoil.

Two of these lights, in all respects equal and similar, placed side by side, are included under one arch, which, in the one case, is a plain equilateral arch, and in the other, an ogee arch; and the intervening space is filled, in the one case, by a circle, and in the other by a figure of pointed form. The foliation of these two figures, again, bears the impress of their elemental principles. All the foils of the earlier one are circular, whilst the upper and lower ones of the later example are ogee.

The large space which still intervenes between the two principal arches remains to be filled; and the treatment of this space, to which I have given, in Mr. Van Noort's "Decorated Windows," the title of centre piece, is again strongly characteristic of the genius of the two periods.

* See p. 385, ante.